THE RUMPELTONIAN BRUTALIST MANIFESTO
Poured Quickly, Set Permanently)

We reject softness.

We reject polish.
We reject the lie that art must be pleasing.

Rumpeltonian Brutalism does not ask to be liked.
It stands, heavy and unresolved, daring you to look away.

I. ON FORM
Form is not refined.
Form is imposed.

Shapes collide.
Edges do not negotiate.
If it looks awkward, it is honest.

II. ON MATERIAL
Everything must feel like it weighs too much.

Digital or not, the work must appear as though it could fall over and injure someone.
Texture is not decoration—it is resistance.

III. ON BEAUTY
Beauty is a side effect we actively avoid.

If something appears beautiful, it must be disrupted immediately.
Add something wrong.
Leave something unfinished.
Let the structure show through.

IV. ON COLOR
Colors are not chosen—they are endured.

Muted, clashing, or aggressively plain.
No harmony. No gradients. No mercy.

V. ON COMPOSITION
Balance is overrated.

Weight should lean.
Elements should feel misplaced.
The viewer should suspect collapse at any moment.

VI. ON PROCESS
Mistakes are structural.

Do not erase.
Do not smooth.
Do not correct what reveals the struggle.

The struggle *is* the architecture.

VII. ON THE VIEWER
The viewer is not comforted.

The viewer is confronted.
Confusion is acceptable.
Discomfort is preferred.

If the viewer “gets it” immediately, something has gone wrong.

VIII. ON COMPLETION
A work is finished when it refuses improvement.

Not when it is perfect.
Not when it is balanced.
But when any further change would only make it more polite.

We do not make polite things.

IX. FINAL DECLARATION
We will build badly.
We will build heavily.
We will build without apology.

And when it stands—uneven, excessive, immovable—
we will leave it there,

unexplained,
unloved,
and completely intact.